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DEVOTED TO MUSIC AND ART.

Vol. VII.

MINNIE HAUKE

"I think I will write you a few lines in answer to your letter of the 10th inst. I have not much time at present to do more than say that I am very glad to hear that you are at home. I hope that you may be in the enjoyment of the best of health, and that you may be able to do all that you wish to do. I am, dear friend, very truly yours, M. H. Hack-
 The following is a list of the names of the persons who have been elected to the office of Justice of the Peace for the year 1888. The names are given in alphabetical order of their surnames. The names of the persons who have been elected to the office of Justice of the Peace for the year 1888 are: M. H. Hack-
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[illegible]

GREEK MUSIC

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

63 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

OUR friends must have noticed that all the piano music that appears in the Review is carefully fingered and phrased. We cannot recommend too strongly, strict attention to these matters by those who play our music. It is not an infrequent thing for those whose tuition in this respect has been defective, to pay no attention to the fingering indicated, or to deliberately choose some other which seems to them easier, simply because it is more in accord with awkward habits already acquired. Such persons can never expect to play a composition properly. Should one of them read this and doubt our statement, let them try a little experiment upon themselves; let them take one of the Review numbers which they play disregarding the fingering, and faithfully learn it as fingered, and when this has been done let them try to go back to their own "natural," i.e., awkward and unnatural method, if they possibly can. We know in advance that they will be converts to a systematic and scientific system of fingering, and will therefore applaud and heed the fingering indicated in our selections.

MR. C. B. CADY, in a recent number of the Boston Musical Observer, pleading in favor of the certificates to be issued to music teachers by the proposed National College of Music, thinks that some of the matters we have brought up against the scheme are "formidable obstacles" but "not objections." Perhaps Mr. Cady means what he means, we are sure we do not. The alleged purpose of the proposed certificates is the "elevation of the music-teaching profession"—a worthy purpose indeed. About that there is no dispute. The end is all right—but we believe, and have endeavored to show, that the means proposed must result in failure. Now, Mr. Cady says we have shown some "formidable obstacles" but that these are "not objections." Rapid transit from New York to Havre, free from the annoyance of sea-sickness is agreed to be a very desirable thing. A railroad across the Atlantic would accomplish this. Mr. Cady would probably advocate the building of such a road and if any one should mention the Atlantic ocean as an objection to this plan of transit he would probably smile complacently and say: "No, no, the winds and waves are formidable obstacles but not objections at all." After this statement of the sapient Calvin the discussion would cease, either because he would have impressed his hearers with the idea that he must be a great genius to find "formidable obstacles" but not objections or because they would come to the conclusion that he did not know what he was talking about. We think Mr. Cady is a great genius.

WE are in receipt of a flaming announcement of "The American Normal Music Institute," to be held at Michigan City, Indiana, in July, "continuing four weeks." This circular states that "The object of this institute is to furnish the most important opportunity for the most thorough instruction in Music, Harmony, Thorough Bass, Musical Composition, Method of Teaching, Conducting Sacred and Secular Music, Voice Culture, Solo Singing, Sight Reading, Piano and Organ Playing, etc." All this in four weeks or less! The "Faculty" consists of six persons, one of whom, Miss Mary Fay, is not altogether unknown to fame. The circular, however, gives us to understand that all the teachers are the best in the world; the principal has a "method" of teaching that is "far superior to any other," Miss Fay's "truly wonderful method will be thoroughly explained and a really artistic technique" given to her pupils "in four weeks or less," "J. M. Stillman, Mus. Doc.," had the degree of Mus. Doc. conferred on him by "a University (unnamed) that perfectly understood his qualifications;" it is to be hoped it was "a University" that knew how to use and on. We are not left in doubt as to the results to be attained, for we are assured that "The course is so arranged to give the most satisfactory results, and not a mere smattering of 'glittering generalities.'"

To think that people should be gulled by such stuff! Not only that, but that four clergymen and two editors should have signed their names to an invitation to hold the wonderful institute in their town! Why did they not remember the old saying: "*Ne uter ultra eripiamur*," consult some really competent musician, and thus save themselves the trouble of making themselves ridiculous by encouraging a catch-penny humbug. Among the attractions of Michigan City the circular mentions the fact that "one of the State prisons is located here." We suggest that the "Faculty" be given permanent situations in that institution at the expense of the Hoosier State, for, since they can teach so much in four weeks, what could they not do in a lifetime, with pupils who could not get away? This might solve the problem set for itself by the Music Teachers' National Association, of raising the standard of the music-teaching profession, by creating a sort of National College of Compulsory Musical Education, from which would graduate yearly scores of finished musicians, composers, etc.; but then, we should want it understood that the teachers should not be allowed outside the walls of the institution. We refer this suggestion to the Indiana Legislature.

PIANISTS OF THE VOICE.

THE human voice is not a piano. This fact, though undisputed in theory, is so completely disregarded in practice, and this disregard is so fraught with evil results, that it seems to us useful to re-state and briefly discuss this mere truism. The piano has many merits, but it has also inherent defects; the chief of these is its lack of power to sustain a note for any length of time. Each of its notes is necessarily limited at its termination; it is struck; not only is a *precedo* or opening of tone upon any one note impossible, but a rapid *decrescendo* immediately sets in, a *decrescendo* which is the more rapid the shorter the strings; in other words, the higher the tones. This peculiarity of the instrument was early recognized by those who have determined their style of composition. The skillful piano-writer and the skillful piano-player alike endeavor to conceal this defect, the former by demanding great prolongation of tones, especially in its upper range, the latter by a touch and a use of

the pedals, such as will most successfully produce, as far as possible, clear and true singing tones, in other words create an acoustic illusion. Piano-playing is really, to a great extent, a trick and true piano music is, in the same sense, whether written by Beethoven or by Jean Paul, trick music.

So universally is the piano used now-a-days that its literature has outgrown that of all other musical instruments. This is probably the reason why the piano style of music, with all its shortcomings, but usually without any of its beauties (for it certainly has beauties of its own), has been imported into vocal composition, to the detriment of what is most beautiful and characteristic in the human voice—its sustained and sustained power of expression by means of shadings both of timbre and dynamic of tone. In the place of these, rapid runs, "brilliant cadenzas," staccato passages in the upper register, all things which may be and often are admirable when rendered by the nimble fingers of a piano virtuoso, are written for the voice, and are attempted but never accurately sung, even by the most famous *prima donna*, while their imitators, "whose name is legion," harrow the sensitive ears of musical people and gather applause from the *profanum vulgus* by the production of sounds which vary in character from the weak crack of a sick hen to the indescribable whirr of a steam Callopie short of steam.

Far as modern composers have gone in composing piano-music for the voice, they have not gone far enough to please our vocalists. The time has long since passed when composers left it to the singer to introduce into their *arias* such embellishments as they chose; our modern composers write every note as they wish to have it sung, but this does not suit our song-birds. One would hardly accuse Rossini of lack of melodiousness, of having failed to give the voice all proper opportunities of display, and yet even he is not forth enough to suit many. Who, for example, has not heard the *Messa* Sembrich sing "Una Voce Poco Fa!" failed to notice the editorial *fortune* with which she *improved*? The text of the "Swan of Pesaro?" Yet we have watched the press for a single protest against this disantiring and spoiling of the text, and we have heard with interest, less skilled, attempting similar feats, with results that would have made us weep if they had not made us smile, receive storms of applause, retire from the concert stage with the proud consciousness of having sung beautifully when the fact was that they had been trying to play the piano on their little throats, and had not sung at all.

We think it is time a vigorous protest of taste made by the press, and by musical people of taste everywhere, against these more or less eminent pianists of the voice, whether composers or vocalists, who are doing all they can to destroy the art of true and natural song. In its particular sphere of genuine *cantabile*, the human voice is unapproachable; let us insist that it be not removed to a field where it does not belong and where it must ever be, musically, a failure.

WE are rapidly approaching the season of our May Festivals. This fashion in music may or may not become a beneficial institution, according to the manner in which it is developed. We are inclined to welcome all these efforts, even though they may be a little pedantic, since "those who are not against us are for us" is the matter of musical advancement. The best result will be obtained, however, if these occasions are erected into a permanent institution, and especially if all the available talent in any city work unitedly, all petty rivalry of individuals, cliques and societies being laid aside and all working together with emulation to make the occasion everybody's success. Whether that can be accomplished anywhere is a question. In St. Louis the question seems already decided, and that in the negative.



NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

"NEARER, My God, To Thee!" (Transcription for the piano). *Riet-King.*

As at least half a dozen transcriptions for the piano of this popular hymn-tune exist, there could be no object in publishing another if it were not superior to any of its predecessors. Our publishers think this transcription the best yet written of this melody, and we quite agree with them. Mme. Riet-King has added another gem to the piano literature of the day and once again proved her right to be called one of the foremost lady composers of the age. The composition needs no commendation at our hands; it is in every respect first class, and ought to be on the piano of every pianist in the land. Certainly no one who once plays this transcription of "Nearer, My God, to Thee" will ever wish to play another.

"FOREST BIRD WALTZ".....*Sidus.*
Just the thing for our younger readers; easy,
melodious, well written and very carefully edited—
"a thing of beauty," and hence "a joy forever."

"RIGOLETTO ANTARICA" (Duet). *Sidus*.
This is another siderical composition; what Oscar Wilde would probably call a "starry" duet (of course our readers remember that *sidus* is Latin for star—which, by the way, leads us to think that the name of *Sidus*'s ancestors was not *Sidus* at all but *Stern*, the German equivalent of the Latin *Sidus* and the English *Star*. However that may be, Mr. *Sidus*, *Star* or *Stern* must have heard somewhere some snatches of the "music of the spheres," for he knows how to write simply and well, if he does hail from the land of the intricate and profound in music.

Mr. Kroeger's work is always tasteful and musicianly; to be frank, it is perhaps too musically to take with the great mass even of musicians. Those of finer judgment and more refined taste, however, will thank us for giving them this fresh, original and artistic little composition, which contrasts so markedly with the trash which so many publishers issue as "songs."

“EVENING CHIMES” *Paul.*
 Those evening bells, those evening bells !
 How many a tale their music tells
 Of home and friends, and that sweet time
 When first I heard their soothing chime.”

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Nearer my God to thee.

Moderato 138.

Julie Rive-king

The musical score is arranged in five systems. The first system begins with a treble and bass clef, a 4/4 time signature, and a key signature of one flat. It includes a 'Moderato' tempo marking and a metronome marking of 138. The second system introduces a 'Volante' section, characterized by rapid, flowing sixteenth-note passages. The third and fourth systems continue this 'Volante' section with similar rapid passages. The fifth system concludes the piece with a final cadence. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout the score. The notation includes various musical symbols such as beams, slurs, and accidentals.

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144
Theme Religioso ♩-72.

First system of the Theme Religioso, measures 1-6. The music is in 2/4 time with a key signature of one flat. The right hand features a melody of eighth notes with a 'p' (piano) dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' markings below the bass line.

Second system of the Theme Religioso, measures 7-12. Measures 7-10 continue the previous pattern, while measures 11-12 introduce a new melodic figure in the right hand. Pedal markings are present throughout the system.

Third system of the Theme Religioso, measures 13-18. Measures 13-16 continue the previous pattern, while measures 17-18 introduce a new melodic figure in the right hand. Pedal markings are present throughout the system.

Fur: I. Moderato ♩-144.

First system of the Fur: I. Moderato, measures 1-5. The music is in 2/4 time with a key signature of one flat. The right hand features a melody of eighth notes with a 'p' (piano) dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' markings below the bass line.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Con brio.

leggiere

8

Ped. Ped. Ped. Ped. Ped. Ped.

144

146
 Part II. Moderato 144.

pp dolce.

Ped. Ped. Ped.

Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped.

Volante.

First system of musical notation for 'Volante.' It consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note chords, while the left hand plays a more complex rhythmic pattern. A 'Ped.' (pedal) marking is present at the beginning. The system is marked with a '3' and an '8'.

Volante.

Second system of musical notation for 'Volante.' It continues the piece with similar musical notation. A 'Ped.' marking is present at the beginning. The system is marked with a '3' and an '8'.

Volante.

Third system of musical notation for 'Volante.' It continues the piece with similar musical notation. A 'Ped.' marking is present at the beginning. The system is marked with a '3' and an '8'.

Volante.

Fourth system of musical notation for 'Volante.' It continues the piece with similar musical notation. A 'Ped.' marking is present at the beginning. The system is marked with a '3' and an '8'.

Volante.

Fifth system of musical notation for 'Volante.' It continues the piece with similar musical notation. A 'Ped.' marking is present at the beginning. The system is marked with a '3' and an '8'.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. Pedal points are indicated by 'Ped.' markings below the bass staff. Measure numbers 8, 9, and 10 are visible.

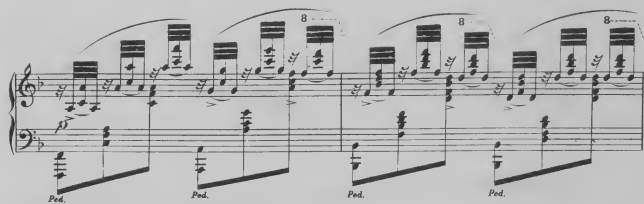
Second system of the musical score, continuing the melodic and harmonic development. It includes a 'cresc.' (crescendo) marking. Pedal points are marked with 'Ped.' below the bass staff. Measure numbers 11, 12, and 13 are visible.

Third system of the musical score, featuring a 'sf' (sforzando) marking. The music continues with complex rhythmic patterns. Pedal points are marked with 'Ped.' below the bass staff. Measure numbers 14, 15, and 16 are visible.

Moderato $\text{♩} = 111$
Finale

Fourth system of the musical score, marked 'Moderato' with a tempo of 111 beats per minute and 'Finale'. The music features a series of chords and eighth notes. Pedal points are marked with 'Ped.' below the bass staff. Measure numbers 17, 18, and 19 are visible.

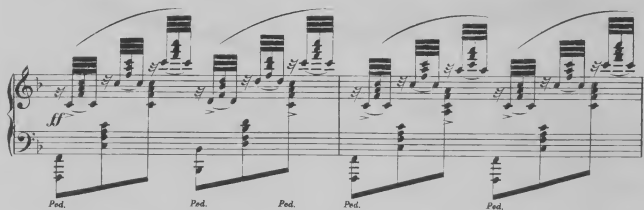
Fifth system of the musical score, concluding the piece. It includes a 'cres.' (crescendo) marking. Pedal points are marked with 'Ped.' below the bass staff. Measure numbers 20, 21, and 22 are visible.



First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth notes. The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' at the beginning of each measure. A fermata with the number '8' is placed over the final measure of the system.



Second system of musical notation. The right hand continues the rapid melodic pattern. The left hand includes a 'Cres.' (Crescendo) marking. Pedal points are indicated by 'Ped.' at the beginning of each measure. A fermata with the number '8' is placed over the final measure of the system.



Third system of musical notation. The right hand continues the rapid melodic pattern. The left hand includes a 'ff' (fortissimo) marking. Pedal points are indicated by 'Ped.' at the beginning of each measure.



Fourth system of musical notation. The right hand continues the rapid melodic pattern. The left hand includes a 'ff' (fortissimo) marking. Pedal points are indicated by 'Ped.' at the beginning of each measure.

184

8 9 10 11

ff

Ped.

sempre *ff*

Ped.

accel.

Ped.

Ped.

RIGOLETTO.

(Verdi)

Carl Sidus Op. 133.

Moderato ♩ — 96.

Secondo.

p

cresc.

p

f

RIGOLETTO

(Terzi.)

Carl Sidus Op. 133.

Moderato ♩ = 96.

Primo.

The musical score is written for piano accompaniment. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'p' (piano). The second system is marked 'cres.' (crescendo) and 'f' (forte). The third system is marked 'f' (forte). The fourth system is marked 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings.

104
Allegretto ♩ — 160.

Secondo.



Allegretto 3/4 - 160

Primo

First system of musical notation, featuring a treble and bass staff with piano (*p*) dynamics and various fingerings.

Second system of musical notation, featuring a treble and bass staff with piano (*p*) and forte (*f*) dynamics, and a measure marked "OT 4".

Third system of musical notation, featuring a treble and bass staff with forte (*f*) and piano (*p*) dynamics.

Fourth system of musical notation, featuring a treble and bass staff with piano (*p*) and forte (*f*) dynamics, and a measure marked "OT 4".

Fifth system of musical notation, featuring a treble and bass staff with piano (*p*) and forte (*f*) dynamics, and a measure marked "OT 4".

Sixth system of musical notation, featuring a treble and bass staff with piano (*p*) and forte (*f*) dynamics.

Andante ♩ — 88.

Secondo.

First system of musical notation, bass clef. The tempo is marked *Andante* with a quarter note equal to 88 beats. The music begins with a piano (*p*) dynamic. The right hand features chords with fingerings 3, 4, and 1. The left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic and a *rit.* (ritardando) marking.

Second system of musical notation, bass clef. The tempo changes to *a tempo.* The music is marked *piu appassionato.* The right hand continues with chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte), *p* (piano), and *p rit.* (piano ritardando).

Third system of musical notation, bass clef. It begins with a *2nd time* repeat sign and the tempo *a tempo.* The right hand features a rapid sixteenth-note melody with many accidentals. The left hand continues the eighth-note accompaniment. The system ends with a *cres.* (crescendo) marking.

Fourth system of musical notation, featuring both treble and bass clefs. It begins with a *2nd time* repeat sign. The right hand has a melody with notes labeled *do* and *cer*. The left hand continues the eighth-note accompaniment. Dynamics include *f* (forte) and *cres.* (crescendo).

Fifth system of musical notation, bass clef. The right hand has a melody with notes labeled *do* and *cer*. The left hand continues the eighth-note accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

Andante 6 — 80

Primo.

First system of musical notation, featuring a treble and bass staff. The tempo is marked *Andante* with a metronome marking of 6 — 80. The key signature has one flat. The system concludes with the instruction *smorzando* and a dynamic marking of *f*.

Second system of musical notation. It begins with *rit.* (ritardando), followed by *a tempo*. The system includes the instruction *pui appassionato* and dynamic markings of *f* and *sf*.

Third system of musical notation. It begins with *smorzando* and *rit.*, followed by *a tempo*. The system includes dynamic markings of *mf* and *f*.

Fourth system of musical notation, marked with a repeat sign. It includes the instruction *cres.* (crescendo) and dynamic markings of *cres.* and *do*.

Fifth system of musical notation. It begins with *a tempo* and includes the instruction *cres.* (crescendo) and dynamic markings of *cres.* and *do f*.

Sixth system of musical notation. It includes the instruction *cres.* (crescendo) and dynamic markings of *cres.* and *do f*. The system concludes with a final dynamic marking of *f*.

168

EVENING CHIMES.

JEAN PAUL.

Moderato. M. M. ♩ = 92.

The first system of musical notation is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff contains several measures with fingerings (1, 2, 3, 4) and dynamic markings (f, p). The bass staff provides a simple harmonic accompaniment.

Con agilita. (Light & playful.)

The second system continues the piece with a more active melody in the treble staff, marked with 'S3' and 'f'. The bass staff continues with its accompaniment. The system ends with a repeat sign and a 'Ped.' marking.

The third system continues the piece, marked with 'S3' and 'pp'. It features a more complex melody in the treble staff. The system ends with a repeat sign and a 'Ped.' marking.

The fourth system continues the piece, marked with 'S3'. It features a more complex melody in the treble staff. The system ends with a repeat sign and a 'Ped.' marking.

Con gracia (Very graceful.)

First system of musical notation for 'Con gracia'. It consists of a grand staff with a treble and bass clef. The music is in 2/2 time. The right hand features a series of sixteenth-note runs, while the left hand plays a simple bass line. There are four measures in this system, each ending with a repeat sign.

Second system of musical notation for 'Con gracia'. It continues the piece with similar melodic lines in both hands. There are four measures in this system, each ending with a repeat sign.

Con agilita

Third system of musical notation for 'Con agilita'. The tempo and character change to 'Con agilita'. The right hand has more complex, rapid sixteenth-note patterns. There are four measures in this system, each ending with a repeat sign.

Fourth system of musical notation for 'Con agilita'. It concludes the piece with a final flourish in the right hand. There are four measures in this system, each ending with a repeat sign. The word 'FINE.' is written at the end of the system.

Dolce. Sweetly.

First system of musical notation for "Dolce. Sweetly." The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including slurs and ties. The left hand plays a simpler accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are present throughout. There are also some 'x' marks above certain notes.

Second system of musical notation for "Dolce. Sweetly." This system continues the piece. It includes a *cres:* (crescendo) marking in the right hand. The notation continues with similar complex melodic patterns in the right hand and accompaniment in the left hand. The system ends with a double bar line.

Scherzando. (Playful.)

Third system of musical notation for "Scherzando. (Playful.)". The tempo and mood change. The right hand now features a series of rapid, repeated chords or arpeggios. The left hand has a more active bass line with eighth notes. Dynamics include *p* (piano) and *cres:* (crescendo). The system ends with a double bar line.

Fourth system of musical notation for "Scherzando. (Playful.)". This system continues the rapid chordal patterns in the right hand. Dynamics include *f* (forte) and *p* (piano). The left hand continues with its rhythmic accompaniment. The system ends with a double bar line.

Fifth system of musical notation for "Scherzando. (Playful.)". This is the final system on the page. It maintains the rapid chordal texture in the right hand and the rhythmic accompaniment in the left hand. The system concludes with a double bar line.

Dolce

First system of musical notation, marked *Dolce*. It features a treble and bass staff with complex, flowing melodic lines and arpeggiated figures. The key signature has two flats, and the time signature is 3/4. The system concludes with a double bar line.

Second system of musical notation. It continues the melodic and arpeggiated patterns from the first system. The bass staff includes the marking *pp* (pianissimo). The system ends with a double bar line.

Con agilita

Third system of musical notation, marked *Con agilita*. The tempo and character change, indicated by the new marking. The notation features more rapid, agile passages in both staves. The system ends with a double bar line.

Fourth system of musical notation. It continues the agile passages. The bass staff includes the marking *pp* (pianissimo). The system ends with a double bar line.

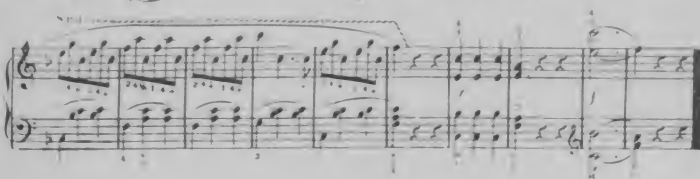
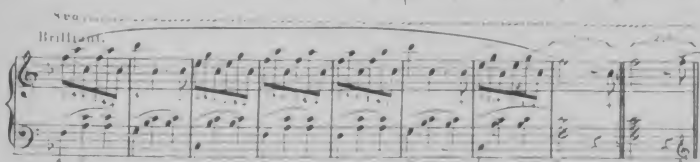
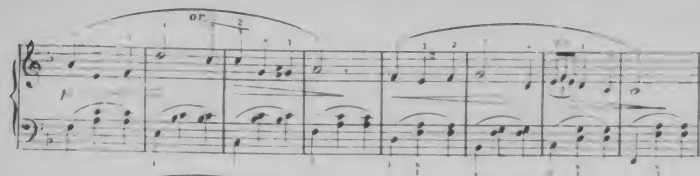
Fifth system of musical notation. It concludes the piece with a final cadence. The system ends with a double bar line.

FOREST BIRDS WALTZ.

Carl Sidus.

Dolce (Sweetly)

Musical score for "Forest Birds Waltz" by Carl Sidus. The score is in 3/4 time, key of B-flat major, and consists of six systems of piano and bass staves. The tempo/mood is marked "Dolce (Sweetly)". The score includes various musical notations such as notes, rests, and fingerings, along with performance instructions like "p" (piano), "Ped." (pedal), and "or 3/2 2/3". The piece concludes with a double bar line and a repeat sign.



Good Night, my Love.

GUT NACHT MEIN LIEB.

E. R. Kroeger.

Andante con moto ♩. — 66.



Gut Nacht, mein Lieb! Es glänzt mein Stern Und der Mond hängt über dem Meer..... Und ich

The first system of the song features a vocal melody and piano accompaniment. The vocal line is in G major, 6/8 time, with lyrics in German and English. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are six *Ped.* markings under the piano part, indicating where to depress the pedal.

Good night, my love! The stars shine bright And the moon hangs over the sea,..... But I

seh' den Schein deines Lämpchens fern, Bringe glücklichen Gruss mir her!

Du be-

The second system continues the vocal and piano accompaniment. The vocal line has lyrics in German and English. The piano accompaniment continues with chords and a bass line. There are six *Ped.* markings under the piano part. The system ends with a double bar line and a star symbol.

see the gleam of a taper's light, That is more than they all to me, For it

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hütest der Lieblichen 'Traumheit' Nacht, Wieder Mond die See u. ber- wacht Mein

watch, es my love in her dreams to- night As the low moon watches the sea My

The first system of the musical score. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal line.

Hers pocht laut, doch es soll mein Lied Nimmer sto- ren Lieb- chens Ruh, Ah

heart beats loud, but I hush my lay, Lest I break her peace- ful rest. Ah

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment features more complex chords and a steady bass line. The lyrics are written below the vocal line.

ah , ah , Bald, wenn der Tag im Os- ten glüht, weigdet

ah ah The summer night will pass a- way And the

The third system of the musical score. The vocal line has a melisma on the word 'ah'. The piano accompaniment features a more active bass line with some triplets. The lyrics are written below the vocal line.

Mond dem Westen sich zu.....Danngrüß ich sie uhl in des Morgens Schein Oh wie uerd' ich selig dann

moon shall sink in the west....., I shall meet my love at the dawn of day, I shall meet her and be

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sein.....! Mein Lieb.....! Oh wie uerd' ich selig dann

blest..... My love..... I shall meet her and be

Ped. * Ped. *

sein, dann sein!

ad lib.
blest, be blest.

Ped. Ped. Ped. Ped. Ped.



CORRESPONDENCE

[Continued.]

From the Editor of the Musical Review, New York:

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 10th inst., in relation to the article on the "Musical Review," and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, however, unable to say whether or not it will be published, as the matter is now in the hands of the Editor of the Review.

I am, Sir, very respectfully,
Yours,
J. H. Kunkel.

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A NOVEL CORNET.—AN INDIANA LAD'S IMITATION OF LEVY.

"PRIAS from 'Il Trovatore' and 'Bohemia,' rendered with the precision and perfectness of a cornet on a simple piece of wall-paper rolled in the shape of a cornet; are not often heard, yet yesterday afternoon, at the Tremont House, two dozen men stood amazed and enchanted listening to such music. The performer was a boy about 14 years old. His instrument was a home—rather self-made affair. It only consisted of a square of wall-paper rolled in a cornet-shaped circle at one end, and brauching out toward the opposite end until the circumference of that terminus was about six or eight times greater than the mouth-piece. The boy stood at the door with the trade instrument held in his mouth with his left hand, while with his right he beat a species of bass on the panel of the portal. He had the peculiar power of so sounding the panel that it gave forth chords almost exactly imitative of a bass viol, which chimed in with the wall-paper music rhythmically and musically. The wall-paper cornet itself was as good a counterfeit of a brass and silver instrument as anything not brass and silver could be. It was really quite a wonderful performance, and the youth showed that he possessed a musical talent high above the usual order. When he had finished his renditions he doffed his cap and went around among the crowd of men whom he had attracted by his novel *résumé*. A shower of coins indicated the men's appreciation of the performance, and the boy left the hotel with a couple of dollars. He has been in Chicago four days, and he says his name is Irving Litter, and he resides in North Manchester, Ind. He came to Chicago without money and only his musical novelty to earn him bread. He went about the city on the first day of his arrival here, playing his wall-paper instrument, and was gathering in a multitude of nickels, when a patent button-fastener peddler discovered him. That worthy, who, to attract attention to his wares, goes about the streets dressed in a thousand different styles and colors of buttons sewed to his coat, vest, pants and hat in fantastic shapes, thought he saw in the boy a better material for partnership with him, and now the boy plays his paper instrument on the streets while the button-fastener vendor disposes of his patent to the crowd which the prodigy attracts. The boy is a musical prodigy, and it is likely that he will be engaged by some showman or other before long. As to how he makes his novel music, the youth is reticent, but he shows that he has a thing in his mouth, and his music is made by the paper alone. He discovered that the paper rolled in a certain way made music of a cornet's volume and fineness, and he practiced on it until he has now arrived at very near perfection.—Chicago Times.

AN ANECDOTE OF WEBER.

While Weber was composing his "Oberon," his physicians ordered him, in view of his declining health, to the baths of Ems. It was here that occurred an incident, which he himself described to his wife in the following words:

"A Doctor Hora was sitting by me, a highly cultivated man, and a great lover of music. After we had had a very interesting conversation about literature and many subjects, he found that I was from Saxony, where he had formerly studied. He questioned me concerning a thousand things. The music he had was playing brought our discourse upon the 'Freischütz.' I artfully evaded every question that could have betrayed me, until the man, quite astonished to find me so much at home in the subject, asked my name. Well, it is an honest name, and accordingly I could not conceal that I was called Weber. 'Weber!' cried he, quite eagerly, 'Gottfried Weber?' 'No,' said I. 'From Berlin, then? He's dead long ago. But,' with a pause, like one who holds his breath in joyous surprise, 'You can't be—he?' 'Carl Maria von Weber,' replied I, quite quietly, filling my glass. You should have seen how the man sat stiff and motionless for five minutes, as if struck by lightning, and at last, while his eyes moistened, he said, with quiet earnestness, 'What a joy God has allowed me to experience!' You know, dear lady, that the biggest and thickest clouds of incense neither tickle my nose nor bewilder my senses. But here, I think, the Creator for having given me the power to touch a good man's heart so deeply; and I do not think that a better reward will ever be offered to me."

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COMICAL CHORDS.

A young Alexander man—
 Was asked in harness for a kiss,
 Denquely contested
 The sweetly answered
 And their lips looked exactly like this

But her partner-riddled the bliss.
 And said "Who's this young fellow, sis?"
 And without more ado
 The young fellow flew.
 And his eyes looked exactly like this:

O. O. —Eccard & Argus.

NEW SUET—The tailor.

Sows of the butcher—"We shall meet in the -out by and by."
 Sows of the medical student—"Some bodies coming!"—
 Richmond, Boston.

Boston has organized a cremation society. We can smell burnt bones already.
 Why is a horse a curious feeder? Because he eats best when he hasn't a bit in his mouth.

Several young ladies in Chicago are studying law in order that they may attend to their own divorce cases in after life.
 "Wentley" has named two canaries "Wheeler" and "them is a Singer."

A CHAS. RAPHA editor wants any young lady who "jump-into" him to consider him a "conclusion." An orphan is preferred.—Electric Light.

Men live a great deal faster than women" says a writer. This must be true, because they see a woman quite as old as a man born in the same year.

An old proverb says that "care will kill a cat." You may consign to us immediately a few cats of "care" and dump it into our back yard garden.—Electric Light.

"Oh, Professor, exclaimed sentimental Mrs. Fishbacker, another private organ recital in his music room, do you still sweeten roses stop once more!

TWO women were married to each other in Virginia recently. It may be all right for the present, but after a while—think of it—the children will each have two mothers.

Said Mr. Compton to a critic at a concert where a chorus had just been sung: "You can tell me what that is out of"—
 "Yes, out of time"—growled the critic.

A FACTORY-well who danced with a couple of Chicago girls at a party recently, remarked that although he liked rings on his fingers, he couldn't stand bells on his toes.—Times Tribune.

HARRY is a great chess player. The other day when out riding he sat patiently for a long while behind a hankly horse, and finally calmly observed to the animal: "It's your next move."

A LITTLE girl, who had only seen a grab-hag in church, whispered in her mother: "How much did you get?" I grabbed a quarter.—Edinburgh Tribune.

CLARA LOUISE KENALOG sang "Home, Sweet Home," to the music in an Eastern city, and as she worked upon their feelings that seven of them escaped and struck out for their parental cot on the same night.—Baltimore Tribune.

"What's a cockedlugger?" said a little daughter of her father and more hardened brother. "Don't you know? Why don't you live up to your grandfather? Don't let up when his time is quit, and say: 'Let us sing the cockedlugger!'"

The director of a prominent Boston choir, who had been trying the voices of soprano to all a season in his quartette, has been greatly amused at the number of applicants with whom the favorite selection seemed to be "Take O, take me."

THERE is no trouble these muddy times to make a young man stick to a farm. All you have to do is to get the young man to walk across a ten-acre lot that was plowed last fall. He'll either carry the lot around on his boots or stick right where he is.—Pitt's Sun.

NATHAN says PATTY's voice holds out remarkably well for a woman of her age. Patti only hopes she may be able to sing as well as Nathan when she is as old. Greater remember the pleasure both these singers gave her when she was a little girl.—New York Herald Tribune.

A YOUNG mother, traveling with her infant child, writes the following letter to her husband at home: "We are all doing first rate and enjoying ourselves very much. We are in the health. The boy can crawl about on all fours. Hoping that the same be said of you, I remain, etc. Truly,"

A BOSTON lawyer entered the Museum lobby on Saturday, when a small and very enraged urinals said to him: "How much does it cost to get to, mister?" "Thirty cents," replied the lawyer. "Are they really going to fight?" "Fights? What do you mean?" "Why, Gilbert and Sullivan, mister"—Boston Advertiser.

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TEN DOLLARS.

This wonderful little instrument is a remarkable triumph of mechanical skill, and is not only

A NOVELTY

but is also an instrument of real merit. It consists of a small elegantly designed case, with a carved glass front, as shown in the above cut.

By working the crank, wind is supplied to the instrument, and, at the same time, a perforated sheet of pasteboard is drawn through, which operates a series of slide valves, thereby producing the required notes. These perforated sheets cost but a few cents, and can be used over and over again for years.

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MAJOR AND MINOR.

THOMAS MARRIS is at work on a new comic opera, *Weather, the hero of which is no other than Uncle Sam himself.*

SCOTT is busy on a new buffo opera, to be entitled *Belshazzar*, the name of a popular Welsh poet, celebrated for his bacchic and erotic verse.

MR. MYRON A. DECKER, senior member of the firm of Decker & Son, was in St. Louis the second week in March, and reports trade excellent, and his piano business booming.

MRS. ANNA BISHOP, the famous vocalist, who had retired from active musical work some two years ago, died at her residence in New York, on the 16th of March. She was the wife of Mr. Martin Schultz.

MR. STEPHEN, of the *Chicago Music and Dramas*, paid our city a flying visit recently, and walked away with a number of subscriptions and some advertising contracts. We were pleased to make Mr. Stephen's acquaintance, and wish his venture the best of success.

MR. HENRY G. HANCKEY, for some time one of the teachers of the piano at the Conservatory of St. Louis, and later a private teacher in New York, has abandoned the profession of music, and having received a degree from the New York Homoeopathic Medical College, will henceforth deal in pellets and atomizations.

One of our piano dealers, who is something of a wag, describes as follows the manner of teaching of one of St. Louis' leading teachers of the piano:

Teacher—You want to learn to play de piano?

Pupil—Yes.

Teacher—Not 't right. Zil town p'r right, gosh p'r me New ze-e-its va u n tle dis va n tle dis va e u n tle dis va u n tle dis va u n tle dis va u n tle dis va p.

Pupil—Yes.

Teacher—Now ve blare de "Moonlight Sonata."

This person, we understand, is a member of the Music Teachers National Association. There are some who can enable anyone to obtain a teacher's certificate from that august body.—E. K. M. R.

HANDBOOK.—An original portrait of Handel has been bequeathed to the Town Library by the late Herr Friedrich Gilmow. It was painted in 1841 at Handel's request by the English artist, Hudson, and presented by the composer to a residence in Halle. It originally came into the possession of Dr. Guntz in Halle, a direct descendant of Handel's sister. It was purchased from Dr. Guntz by Dr. Gilmow, who bequeathed it to Herr Gilmow, with the stipulation that the latter should leave it in his will to the Town Library of this city.

SEVERAL of the leading piano manufacturers of the country have been in St. Louis during the past month. The postal and gentlemanly George Rick was first here, followed by Mr. Charles Decker of Decker Brothers, a young man with an odd head; then Ernest Krueh's jolly face and person form jovial view, and "last but not least" Mr. Sam'l Hazleton of Hazleton Brothers, a man who on his good natured face has the appearance of St. Louis for the first time in a good many years. We were very glad to hear from all these gentlemen that their business was in a prosperous condition. Come again, gentlemen, one and all! Come often!

THE VOCALIST, the new musical instrument invented by Mr. Bullitt Hamilton, who is introducing it into this country, is played with a key-board, has stops to produce a varied quality of tone, and is blown with a bellows constructed after organ models. The sound it produces is after the manner of the human voice—that is to say, by a series of metal vocal chorals, each vibrating in a short time corresponding in its ratio to the human larynx when producing the like tones—those notes which are outside, above or below the compass of the human voice being limited according to a mathematical calculation as to the position the larynx would assume were it capable of vibrating the sounds.

It appears to be as nearly settled as a matter can be until the official signing of all documents is completed that Mr. Ernest Gye, of the London Covent Garden Opera, will be Mr. Abbey's successor at the Metropolitan Opera House. The contracts are now on their way to New York to receive the signatures of the directors, and all preliminaries are virtually settled. The directors have exhibited great judgment in accepting the proposals of Mr. Gye, who is an experienced hand in the business, and who possesses such facilities for producing operas upon a lavish scale, having all the resources of the Covent Garden to draw from. Mr. Gye will undoubtedly pursue the same course that has characterized Mr. Abbey's brief reign, and secure neither expense nor public praise from Italian opera that shall not be surpassed by any capital in Europe.

One of our subscribers corrects our statement in reference to the origin of Lady Dufferin. Our mistake evidently arose from the fact that we confounded Lorne, the present Lord of the Canadian government whose wife is a daughter of Queen Victoria, with the former governor-general. We producing correspondent for setting us right even in a trifle such as this. But here is what our correspondent says:

Lady Dufferin who wrote the ballads "Lady's Letter" and "O'Boy of Dunbar," was mother of Lord Dufferin, the former governor-general of Canada. She was sister of Caroline Norton, and consequently grand daughter of Richard Bellingham—her father, who was the eldest daughter of the English vocal composer Thomas Linly, and was a first cousin of our ally. I append the periodical edition of the form published in the March number of the Review.

Review of the Review. NELLIE A. ASHBECK.

Vienna, Wis., April 7th, 1884.

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SMITH AND JONES.

Smith—Have you attended any of the Kunkel Popular Concerts?

Jones—Yes, a couple, but I won't attend any more—they are too classical enough.

Smith—Well, classical concerts are like those of the Metropolitan, which where is quite like plenty of half a dozen, you know, and where they are gently soothing to general sleep.

Jones—Oh, then you're right, the Kunkel Popular Concerts are not so classical, but then they are not so good, the audiences are no more, the selections are rather coarse.

Smith—Yes, and that is precisely one of the things that I met three of the members of the Metropolitan Committee at when I was there. I told them all on the spot, the members of the Kunkel Popular Concerts, and asked them why they did not get some of these and stop their own for half a minute, then the viola player exclaimed at all by saying: "Well, you are, we fully understand the first time, there's no reason in this, as they are all right."

Jones—So you're not going to any more of the Kunkel Popular concerts because they are not classical enough.

Smith—Yes, and also because I'm tired of standing for an entire evening.

Jones—Way don't you get a seat?

Smith—A reserved seat costs a quarter, you know, and I have no quarter.

Jones—I thought you were making lots of money since you had turned professional humorist.

Smith—Lots of money? People can't appreciate a good joke. Now, the other day I read in the papers that the Pope of Rome was thinking of moving from his present residence.

This stirred up my genius, and I wrote the following brilliant piece of verse.

I desire to visit him for his holiness, and would suggest that I should like to leave the city at the present time.

He said at seven, he will remain the Romain Pontiff.

Smith—Is that a classical joke?

Jones—It must be, indeed, I want to buy it, and no one else.

Smith—What'll you do with it?

Jones—I'll get it off at the next Mc Ammon concert, if they'll let me.

Smith—Why don't you sell your jokes in advance by subscription?

Jones—Oh, you're a genius, you're my savior! If the Mc Ammon Club can sell their classical concerts by subscription, I ought to be able to sell my classical jokes in the same way. I'll do it.

PATTI vs. HASH.

YOU have all heard of the Bostonian who visited France, and having heard that the French eat "frogs and things," of which he did not wish to partake, related to his friends on his return that he had eaten nothing but hash while in Paris. I believe to know what that was. Mr. Adams

Shattinger, the well-known music dealer, has an employer who, like the Yankee in question, knows what hash is and has a special fondness for it, especially when it is prepared in a certain way well known to Mr. Shattinger's cook.

During Patti's last visit to St. Louis this hash-loving genius had, by hook or crook, obtained a ticket of admission to the concert of the Patti sisters.

For some reason or other the cook was delayed in her culinary preparations, and the hour for the performance had arrived before an after-supper dish of hash

which had been promised our hero had been prepared. Finally, some one, thinking he had forgotten his ticket, asked him if he was not going to hear Patti. He replied: "If I go to hear Patti, I'll miss my good hash. I'd rather have my hash than hear Patti." He remained and got his hash, but did not hear Patti. He has been teased about the matter more than once, but the only strange thing he says in it all is that any one should think he had acted strangely at all, and in a case of Patti vs. Hash he is still ready to decide in favor of the defendant.

"Is Mrs. McSaffier in?" asked Mrs. Yergor of the servant who took her card to the McSaffier mansion on Austin avenue. "No, she does not want out about an hour ago."

"I am sorry to hear that she is out."

"When will she be back?" "I don't know, when she winter comes back, but I can run up stairs and ask her for you."

—*Times Herald.*

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